# THE BOSTON ORCHESTRA

### RACHMANINOV'S SECOND SYMPHONY HEARD.

**Composition Sounded Much Better Than When First Heard Here—Miss Farrar, Gorgeous as an Egyptian Princess, Sang Two Unfamiliar Numbers.**

The first concert of the Boston Symphony Orchestra at Carnegie Hall last night called out a splendid audience representative of New York's best musical culture. The house was completely filled and the applause which followed the brilliant performance of the first number on the programme was a tribute to the noble playing of the orchestra and to the admirable conducting of Max Fiedler.

The composition referred to was the second symphony of Sergei Rachmaninov, the distinguished Russian composer. This work was heard for the first time in the United States at a concert of the Russian Symphony Society in Carnegie Hall on the evening of January 14, 1909. At that time the composition failed to make any very definite impression. The present reviewer was unable to discern in it the noteworthy qualities which Mr. Fiedler brought clearly to the surface last night.

The symphony, which is in the incisive tonality of E minor, begins with a slow introduction, leading to the first allegro, which is long and elaborately developed. The cantabile melody of this movement, in G major, introduced by the violins, is particularly captivating and is withal dignified and broad in character. The movement as a whole is sombre in mood, indeed at times passionate, and is written in the largest tones of the whole orchestra. It is perhaps not quite as compact as it might be, but the subject matter is well worthy of development and the general effect is one of intense virility.

The second movement, marked allegro molto, serves as the scherzo of the composition. It speaks of the dance of elemental people. There is abandon, and even savagery in it, but there is not a moment that is not musical. Indeed some of the devices smack of the schools of old, and there is a very inspiring bit of fugato which paints the very confusion of the dance run to riot. The trio is chanted out as a sort of song contrasting with the dance which returns with a new vigor.

The third movement, in the shape called by some theoreticians the cavatina form, contains three principal melodies. The chief theme of the work reappears incidentally in this movement and with telling effect. The finale, an allegro vivace, has not only its own melodic matter but utilizes some of that heard before. It is admirably built up and instrumented in a masterly manner.

This is the record of a very different hearing from that of the first performance. The new impression must be accredited to the scholarly and illuminative reading of Mr. Fiedler and to the splendid performance of the artists from Boston. It is a pity that Mr. Rachmaninov could not have been present to witness the reception which the audience gave to his music.

The other instrumental numbers on the programme were the third major Brandenburg concerto of Bach and Beethoven's "Egmont" overture. The Bach composition is an old friend of local concertgoers (as is the "Egmont"), and it requires no extended comment at this time. Mr. Fiedler, having in mind the powerful body of strings in his orchestra, endeavored to attain some balance by doubling the harpsichord part, but the result was not satisfactory. The harpsichords were heard only here and there, but when heard their tone added character to the music.

The soloist was Geraldine Farrar of the Metropolitan Opera House. After the symphony Miss Farrar sang "Ah, pour moi quelle peine extrême," from Isouard's opera comique "Jeannot et Colin," and after the concerto Mozart's recitative and air beginning "Misero, O sogno." This latter is a concert air composed by Mozart probably in 1783 and first sung by the tenor Adamberger in Vienna in December of that year. Dr. Muck abridged the music and revised the instrumentation for Miss Farrar.

The aged novelty proved worth resuscitation and was received with manifest pleasure by an audience quite capable of appreciating the beauty of Mozart's style. It will interest operagoers to know that Miss Farrar made her first appearance of the season in a costume which would have graced Amneris in the halls of Verdi's Pharaoh, that she has acquired a buxom beauty that makes *Juliets* and *Cherubinos* questionable and that she was in excellent voice.

### FRANCIS ROGERS'S RECITAL.

**A Programme of Great Variety Interpreted With Art.**

Mendelssohn Hall was again occupied yesterday afternoon by a song recital. This time the singer was Francis Rogers, baritone, an artist well and favorably known to the music lovers of this town. Those who are familiar with Mr. Rogers's recitals know that they can always expect a programme of wide variety and containing not a few songs rarely heard. This was again the case yesterday afternoon and it is safe to say that those who sat through the whole concert did not find a dull moment and went away refreshed instead of wearied.

Even in the first group, devoted to compositions of the older masters, there were songs not hackneyed, such as Hook's "Mary of Allendale" and an air from the "Œdipe à Colonne" of Sarti. Mr. Rogers sings the classics in a straightforward, unaffected manner, but with regard for the dramatic character which is clearly marked in such numbers as that from the Sarti opera.

The second group comprised songs by Brahms, Reidel, Jensen, Mendelssohn and Felix Weingartner. It was in this group that the singer began to display his growth in the art of interpretation, for he has made substantial progress. The contrast in style between the "Æolian Harp" song of Brahms and the same composer's "Wie komm ich denn" was delightful, and nothing could have been more engaging than the dainty treatment of the latter.

In the Mendelssohn song Mr. Rogers showed his uncommonly fine command of mezza voce, which he again utilized admirably in Ferrari's "Miroir," one of the songs of the third group. In his fourth group he followed Reichardt's delicately phrased and sentimental "In the time of Roses" with Bruno Huhn's declamatory setting of Henley's "Invictus," the latter accompanied by the composer, and then continued with two deliciously fanciful and humorous Irish songs. He also made a remarkably good effect with gradations of tone in an old French "Cattle Song" near the middle of the list.

Mr. Rogers is a true artist. His voice, as every music lover knows, is not one of the great ones, but it is used with admirable skill and with beautiful contrasts. In passing from full to half tones and in the employment of head tones Mr. Rogers accomplishes much, but he has also resources of his technic with a nice sense of feeling and a fastidious taste that bring to a sensitive listener the keenest pleasure.

His enunciation is not surpassed by that of any singer, great or small, now before the public. He proves conclusively that English songs can be sung so that every word is intelligible to the hearer. His German is equally clear and his French is probably as neatly articulated as we have any right to expect it from any but a Frenchman.

Finally Mr. Rogers reads his songs honestly, sincerely and affectionately. He resorts to no cheap affectations, but achieves in every number an elocutionary effect quite convincing. One hears the poem read in music. It is indeed a lovely art and Mr. Rogers ought to be heard oftener.

### BOYCOTT ON FOREIGN PLAYS.

**Mrs. Leslie Carter Says She Is Organizing It to Last Five Years.**

Mrs. Leslie Carter is organizing what she calls "The National Society for the Encouragement of American Playwrights." She says the object is to place a boycott on foreign plays for five years, the life of the society.

Mrs. Carter says she has promises of financial assistance in this movement from American actors, who are being crowded out by the less expensive foreign players who come here with a foreign production and stay here to crowd the profession; from American theatregoers who have been paying the toll, from the dramatic critics of the country and from those loyal producing managers who have confined their effort to the home products. She says:

"All during the summer I have been at work on this idea. I have been in correspondence with the thousands of my many friends among the intelligent playgoers of the United States and have found such a ready response that I will turn the idea into an incorporated and well managed and organized company and get at the work with a vengeance.

"The greatest drawback to the advancement of the American drama is the discouragement of the playwright among our young, splendidly educated people, by the overproduction of foreign plays here, and the movement is aimed directly at those American theatrical managers who, without nerve and patriotism enough to keep their energies and investments at home, spend most of their time abroad watching the foreign producer take the risk of original production, only to swoop down on the cream of the results, buy it up for home consumption and returning here demand veneration for wonderful acumen and managerial ability. Why, they don't even pay duty on these plays.

"For twenty years the American playwright has been butting his head against the stone wall of the foreign invasion. These plays have taken up the most lucrative time of our theatres. With them have come the hordes of foreign actors who were for little or nothing and a majority of whom remain in golden America for the rest of their careers. The foreign authors are living in luxury from their American royalties, and the small American manager who deals in home made goods finds that he cannot get his play into New York for a hearing because these outland products are taking up all the time.

"I think that a five year boycott on these foreign products—a shutting of the door against them—will give the American playwright a chance to grow. The participants in this boycott I expect to be the American playgoer who will refuse to go to see them, the American actor who will refuse to appear in them, and the dramatic critic who will refuse to notice them. I have already promises of surprising financial assistance from Americans of wealth who are sick of the foreign plays. One of them offered me unlimited aid in these significant words: 'I blame all the filth, vulgarity and immorality of our fast degenerating stage to the presence of these foreign plays. We are a clean people and the minds of our children must be kept clean.'"

### UNIVERSITY LIFE'S AIM.

**Sir William Ramsey Tells New Yor Boys to Seek Mental Growth.**

Sir William Ramsey of Aberdeen University spoke at the chapel exercises at New York University yesterday morning. He told the students that the great trinity in all universities here as well as abroad, was learning, literature and free thought, Sir William said.

"Getting on in the world is not the only aim. The aim should be to attain growth in mind, growth of character, a growing recognition of the brotherhood of all nations.

"It is difficult for a student to plan out definitely his future career. I advise you not to be anxious about the future. I never have succeeded in carrying out a preconceived idea. I have never been able to consummate a long standing plan."

Sir William Ramsey then paid a tribute to America as a land of gifted public speakers and urged the importance of the power of speech. He said:

"I come from a people proverbially slow of speech. In America the power of speech is of infinite importance. You have developed many gifted speakers. It was always difficult for me to express my ideas. I always envied a little a classmate of mine who was gifted in speech. The great quality of good speaking is to have not merely power of speaking, but something in mind worth saying."

Sir William is lecturing at New York University this week under the Charles F. Deem Foundation lectureship.

**Michael Cudahy Ill.**

CHICAGO, Nov. 10. Michael Cudahy, head of the Cudahy Packing Company, is dangerously ill in a Michigan avenue hotel. His trouble is acute indigestion, according to a member of the family.

Mrs. Frank L. Billings and Hugh T. Patrick are in constant attendance, and the latter admitted the illness to-day, though he denied that Mr. Cudahy's life is in danger.







### NEWS OF PLAYS AND PLAYERS.

**Theodore Roberts to Play Falstaff at New Theatre—Mrs. Campbell Arrives.**

Theodore Roberts has joined the New Theatre company to play *Falstaff* in "The Merry Wives of Windsor." Mr. Roberts, who is a seasoned actor well known to American theatregoers, made his first appearance last night and will continue in the rôle while the comedy is kept in répertoire. Louis Calvert, who has been appearing as *Falstaff* has been ill since the opening night and his physician does not consider him strong enough to continue in "The Merry Wives" and also appear in "The Thunderbolt" and in "Don." "The Thunderbolt" will have its premier to-morrow evening and in it Mr. Calvert will play the part of *James Mortimore*. He will remain in this rôle and on the following Saturday will be cast as *Albert Thompsett* in "Don." Mr. Calvert had an operation on Tuesday night for an abscess in the throat and it then became apparent that he could not appear in all three rôles.

Mrs. Patrick Campbell arrived from England yesterday on the Adriatic under an engagement to Charles Frohman to create the leading part in Henry Bataille's four act drama "The Foolish Virgin." The last time she was under Mr. Frohman's management was when she created the part of *The Sorceress* in Sardou's play of the same name.

Director Gustave Amberg, who has just arrived from Germany to arrange for the appearance of Possarti in this country, says that he placed Julius Hopp's modern drama "Longings" with the Lessing Theatre in Berlin, one of the best known theatres of Germany. "Longings" deals with the struggle for a living and the crushed aspirations of a middle class family, the scenes being laid in New York and on the Palisades, New Jersey. The play, which is in four acts, has not as yet been produced in New York.

Rehearsals will begin very shortly for "The Great Name," the comedy of Viennese musical life in which Henry W. Savage is to star Henry Kolker. Mr. Kolker has been released by the New Theatre company especially for this undertaking. James Clarence Harvey has made the adaptation from the German of Victor Leon and Leo Feld.

Thomas Jefferson's engagement in George Totten Smith's farce "The Other Fellow" at the Bijou Theatre has been extended for one more week, after which Mr. Jefferson will make a tour of the principal cities.

"Alcestis," a poetic drama in English verse by Blanche Shoemaker Wagstaff, will have its initial presentation at the Hudson Theatre on the afternoon of December 1, by the Coburn Players, who include the play in a double bill with the "Electra" of Euripides, which is also to be given at a Tuesday matinée on November 29.

**Sunday Vaudeville at the Manhattan.**

The first programme for the Sunday vaudeville concerts which will begin at the Manhattan Opera House on Sunday afternoon, November 20, was announced yesterday. Except on this one day of the week "Hans the Flute Player" will continue its run. For the first Sunday performance McIntyre and Heath, Belle Blanche, Yorke and Adams, Lilian Shaw, Avery and Hart, the Exposition Four, Hedges brothers and Jacobson, the Pianophiends and Luciana Luca are on the programme.

**Dinner in Honor of Justice and Mrs. Hughes.**

WASHINGTON, Nov. 10. Associate Justice and Mrs. Hughes were guests of honor to-night at a dinner given by former Associate Justice Henry B. Brown and Mrs. Brown. Others present included Mr. Justice and Mrs. Lurton, Secretary Ballinger, Assistant Secretary of the Navy Winthrop and Mrs. Winthrop, Rear Admiral and Mrs. Merrill, United States Treasurer McClung and Mrs. McClung, Dr. and Mrs. Fremont Smith, Mrs. Hennen Jennings and Mr. and Mrs. William Corcoran Hill.



### WILL DIVIDES MANY JEWELS.

**Mrs. Einstein Also Leaves a Defregger Madonna to the Metropolitan.**

The will of Mrs. Caroline Einstein, who was the widow of David L. Einstein and who died on November 4 at the home of her daughter, Mrs. Charles Waldstein, in London, makes no mention of her son, Lewis Einstein, secretary of the American Embassy at Pekin, but divides up a hundred articles of jewelry and other personal effects worth more than $200,000 among her daughters, Mrs. Walstein and Mrs. Joel E. Spingarn, wife of the professor of comparative literature at Columbia, and among her granddaughters and grandsons.

Mrs. Waldstein, who is the wife of an Oxford professor, is to have most of her mother's personal effects, including a diamond and emerald tiara and two automobiles, and Mrs. Spingarn a portrait of Charles I. by Van Dyck, and a pearl necklace. A "Madonna and Child" by Defregger is left to the Metropolitan Museum.

To a number of friends in England Mrs. Einstein made these bequests: Lady Charlotte McIvor, jewelled necklace, pearl earrings to match; Lady Mabel Egerton, silver gilt vanity case with jewels; Countess of Ellesmere, Russian pin with turquoise centre, and Adelaide, Duchess of Bedford, two India gold link bracelets with jewels. A crown Derby tea set goes to Mrs. Carroll Beckwith, wife of the artist. There are no bequests of money.

**Tilson North.**

NEW HAVEN, Nov. 10. Miss Marguerite Fields North, daughter of Mr. and Mrs. George P. North, was married in this city this evening to Major John Q. Tilson, just reelected Congressman-at-large from Connecticut. The ceremony took place in St. Paul's Church, the Rev. J. De Wolf Perry, Bishop-elect of Rhode Island, officiating, assisted by the Rev. Anson Phelps Stokes, secretary of the Yale Corporation. The bride was attended by four college friends, graduates from Smith.

The maid of honor was Miss Eleanor North, a cousin of the bride. Congressman Tilson's best man was Winthrop G. Bushnell of this city. The bride was graduated from Smith in 1905 and the bridegroom from Yale in 1901. The bride presented her attendants with pearl pendants with sapphire centres as souvenirs of the occasion, and Congressman Tilson gave his ushers and best man stick pins, exact reproductions in gold of the mace used in the United States House of Representatives.







**Lotos Club Dinner to Justice Hughes.**

The first Lotos Club dinner of the season will be given in honor of Charles E. Hughes, Associate Justice of the Supreme Court of the United States, on Saturday, November 19.